

P S C H

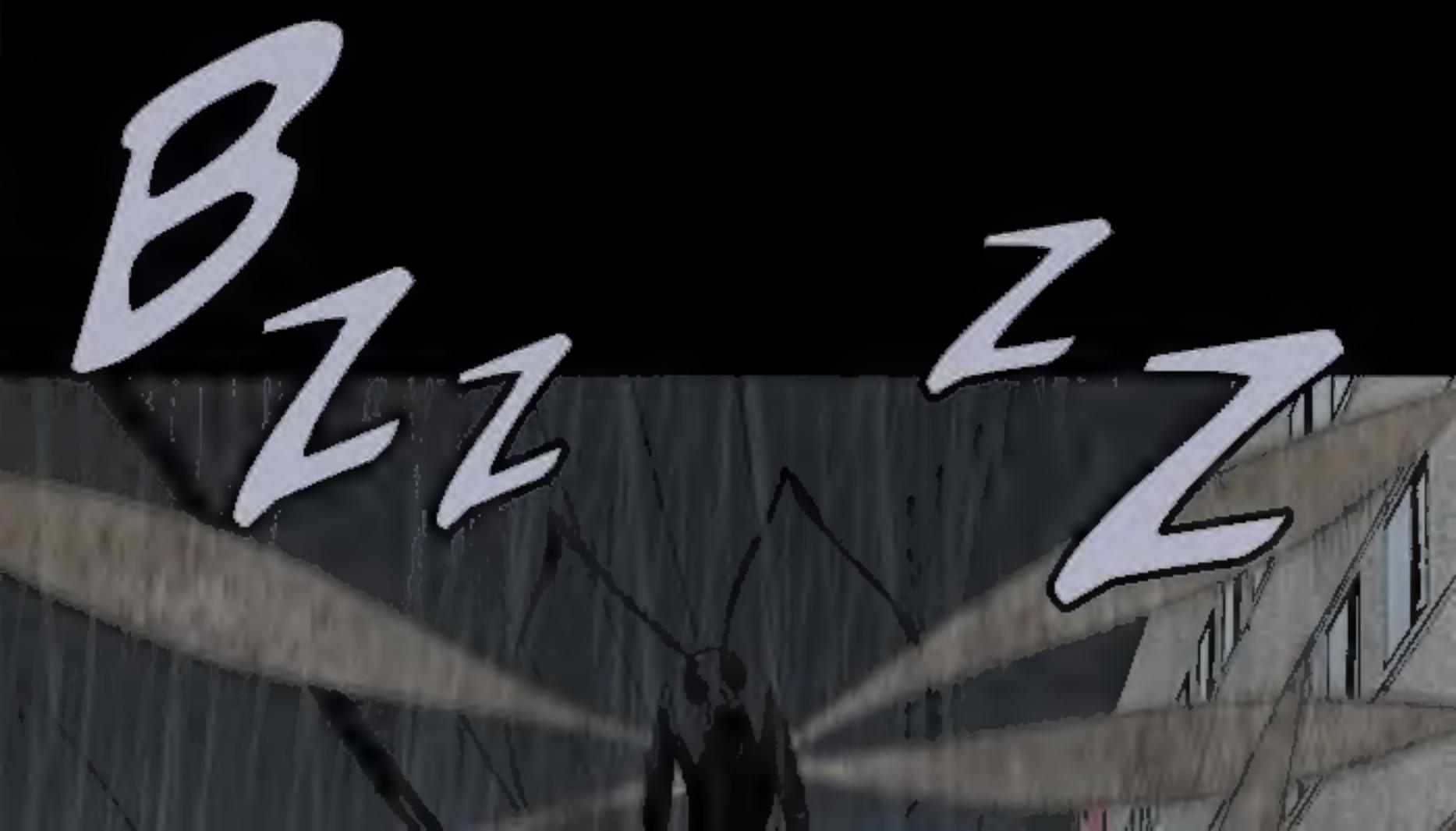
SHOPPING  
DISTRICT

SHOP  
PING  
DIS  
TRICT

22



SSX  
SSX



B

zzz

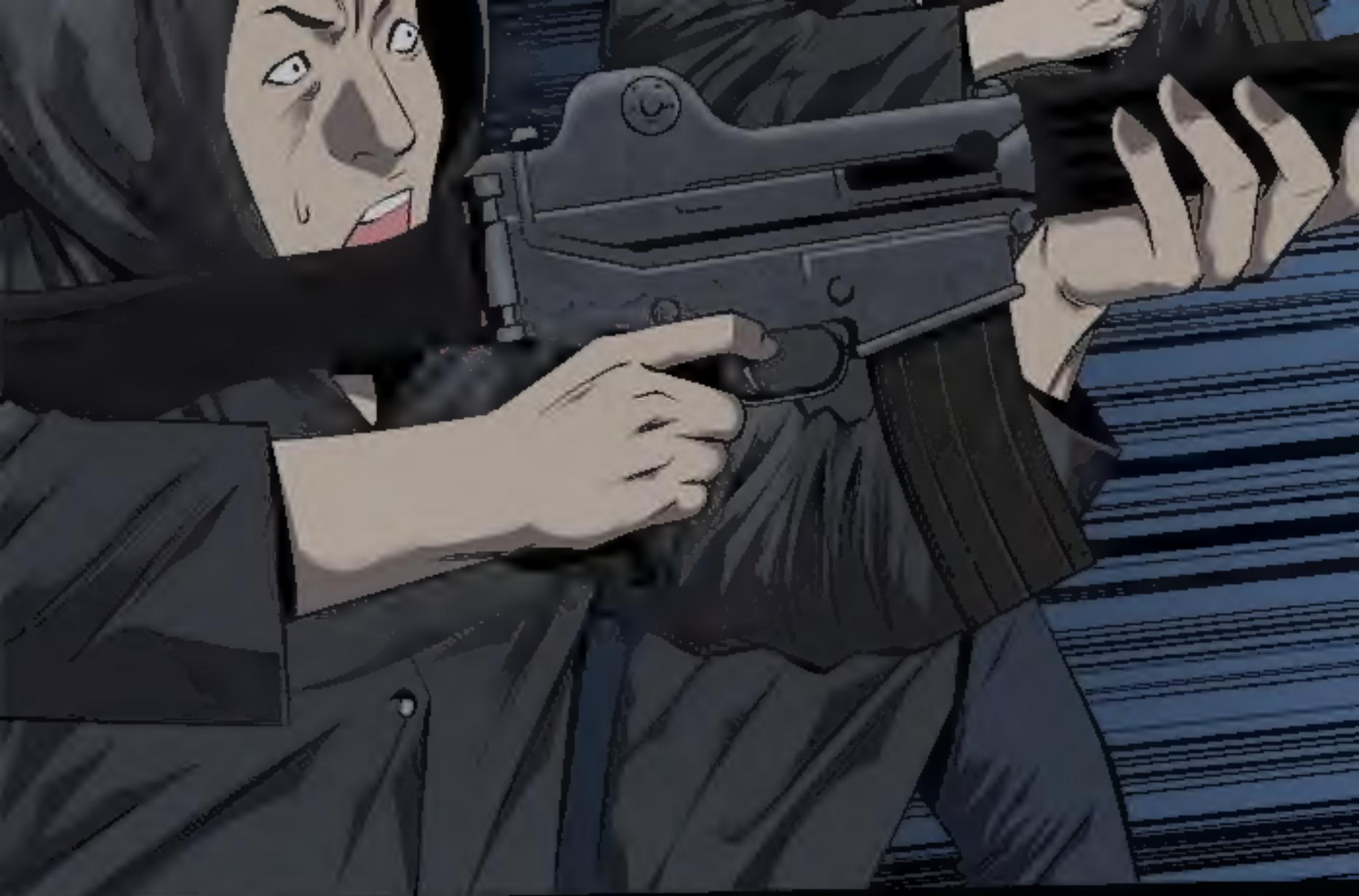
zzz

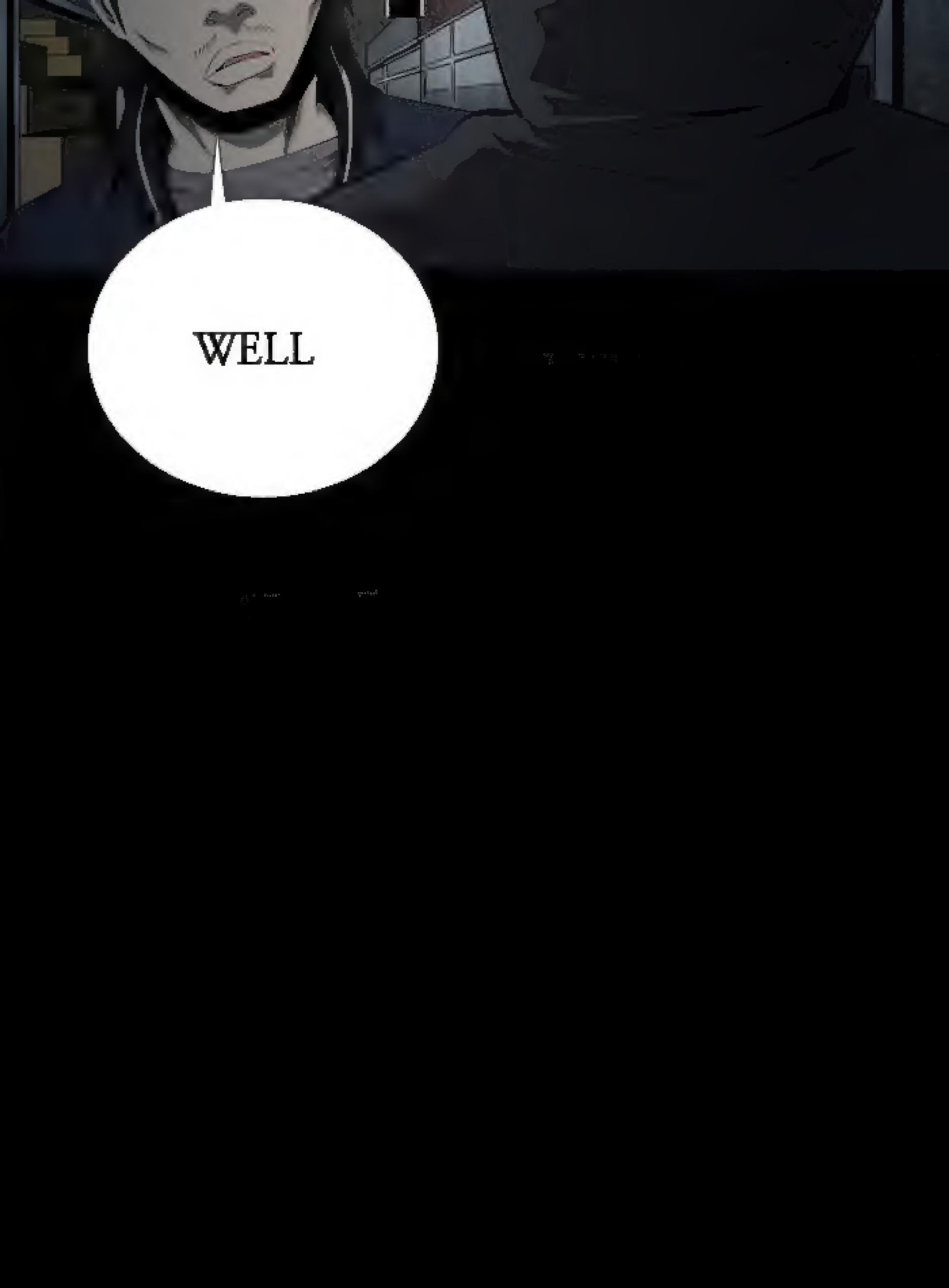
DAMN IT!!

WHACK

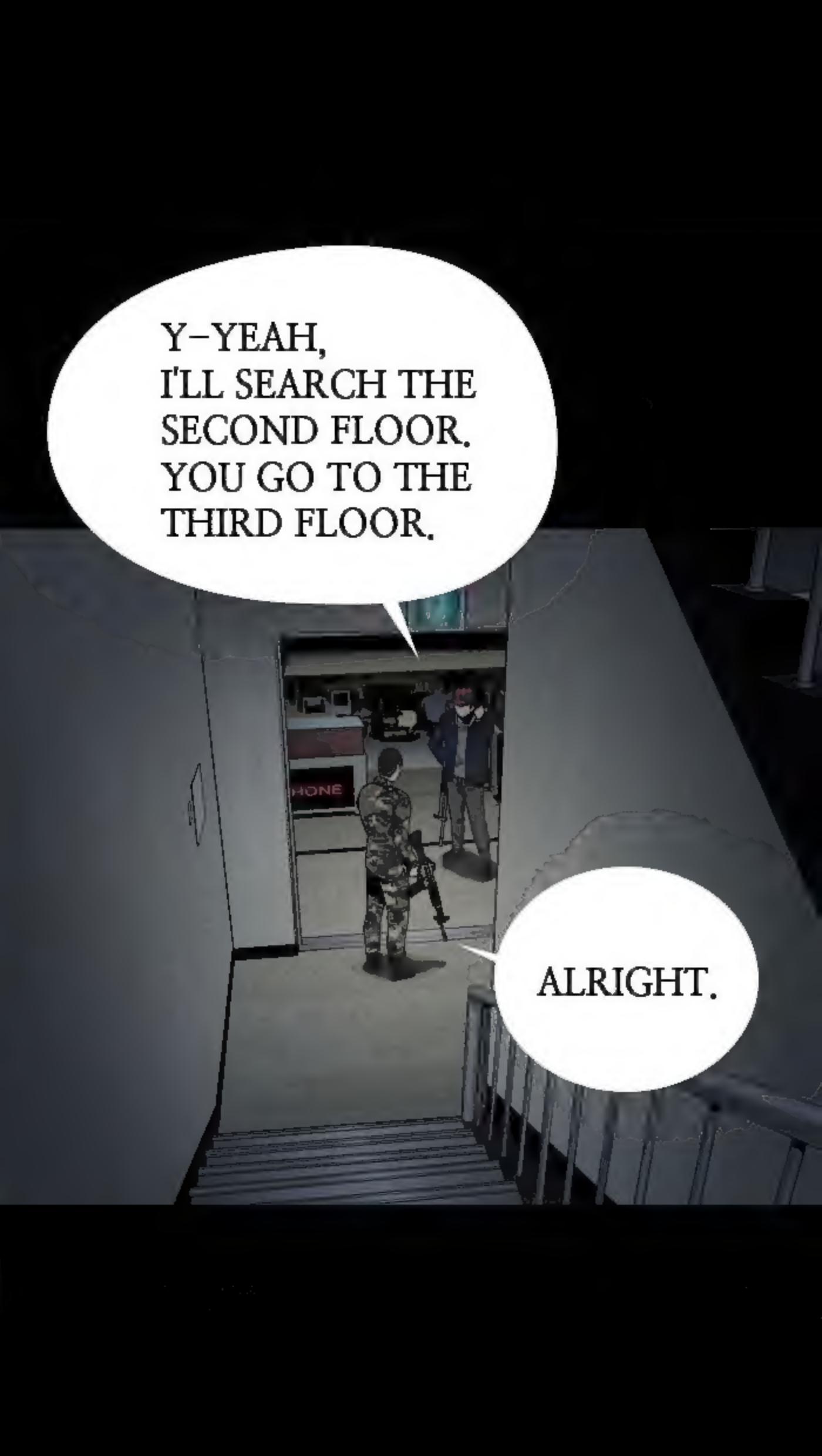








WELL



Y-YEAH,  
I'LL SEARCH THE  
SECOND FLOOR.  
YOU GO TO THE  
THIRD FLOOR.

ALRIGHT.



I ALMOST  
SHOT YOU  
BACK THERE.



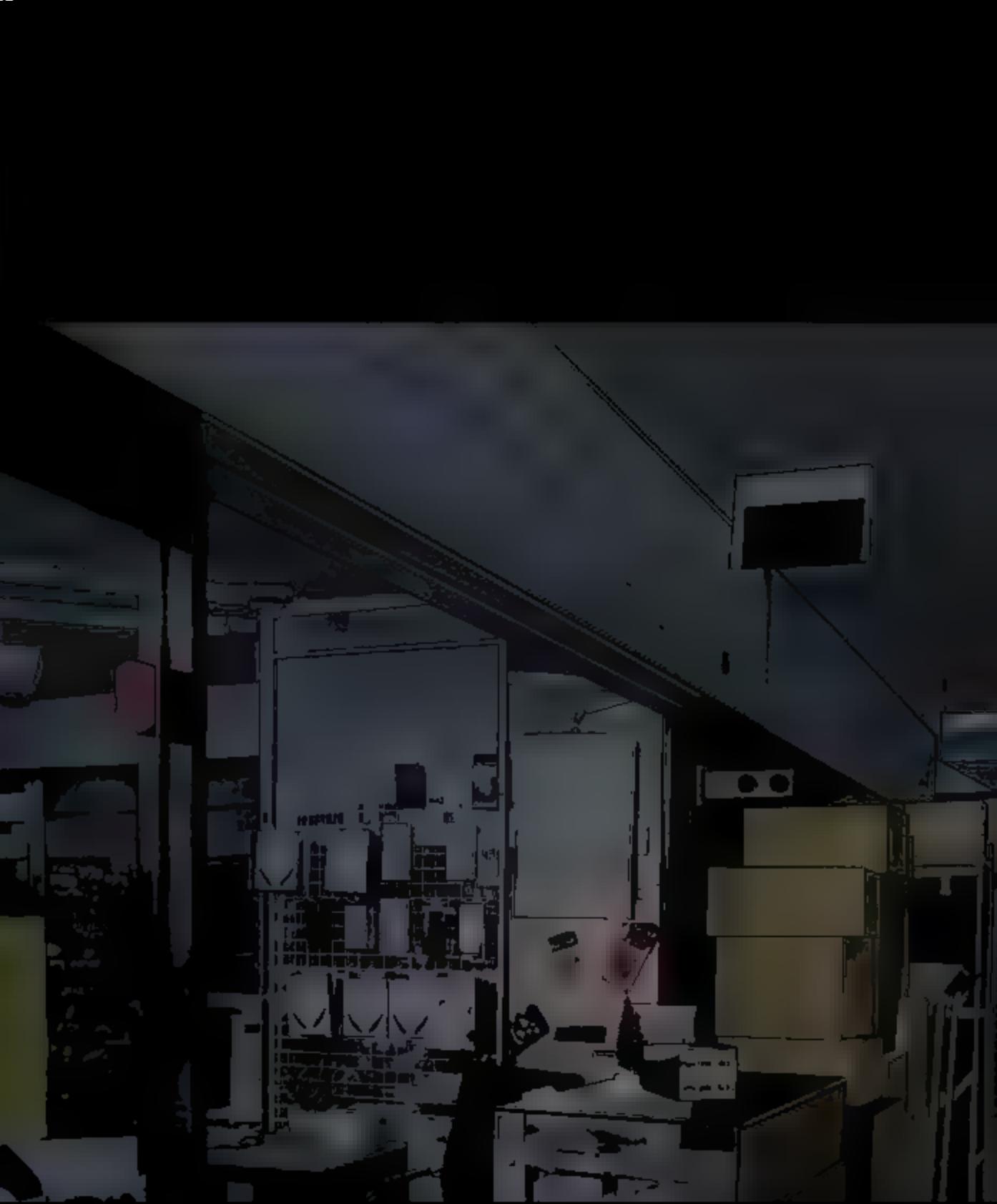
I ALMOST  
SHOT YOU  
BACK  
THERE.

SO GOD DAMN  
EMBARRASSING..  
THAT LITTLE  
PIECE OF S#!T...

YOU F##KING  
COCKY LITTLE A\$\$HOLE.  
YOU SEEM NO MORE THAN  
TWENTY-THREE YEAR OLD





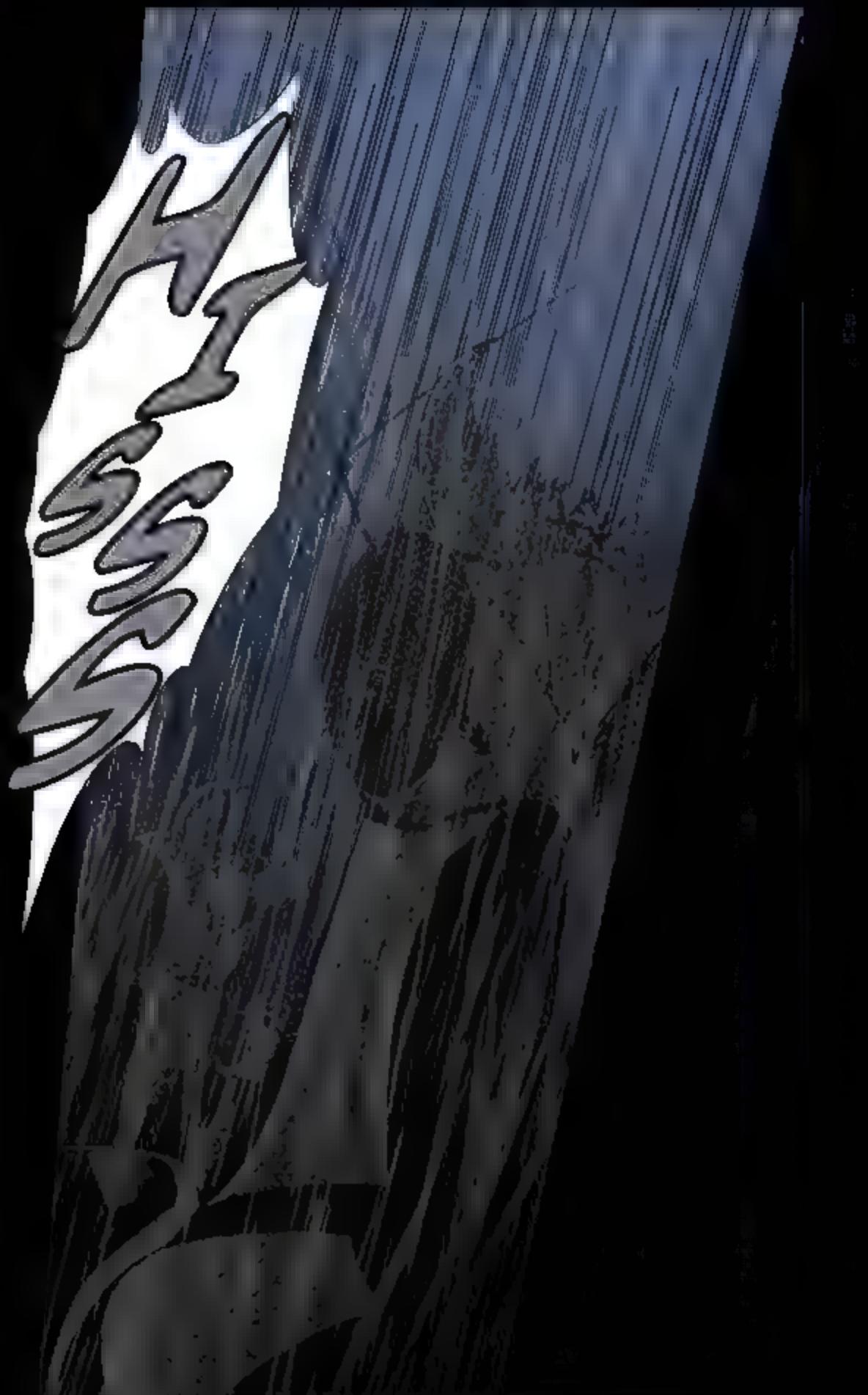


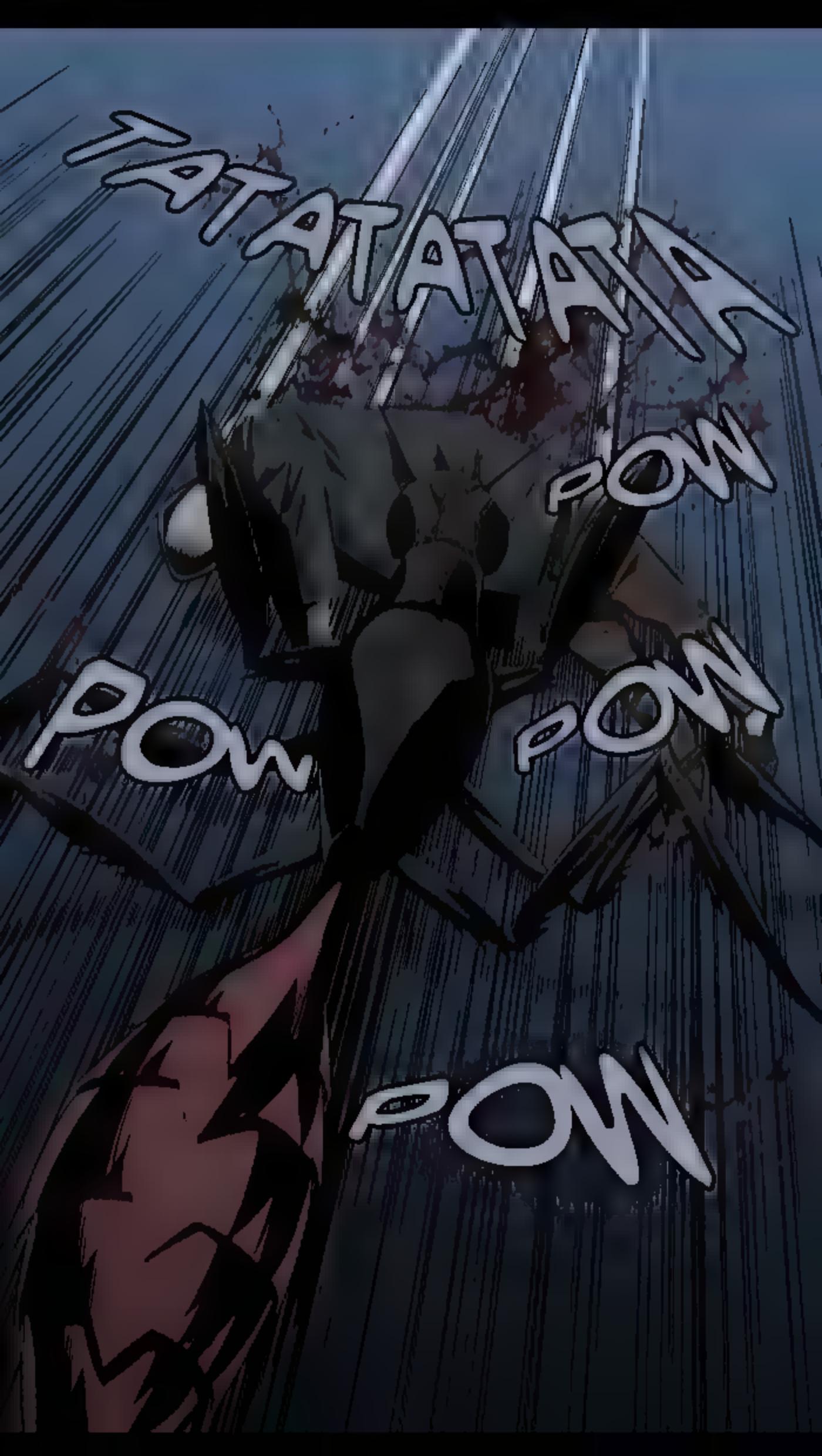
1971

1971

1971









CHOMP



PRINTERS

INK REFILLS





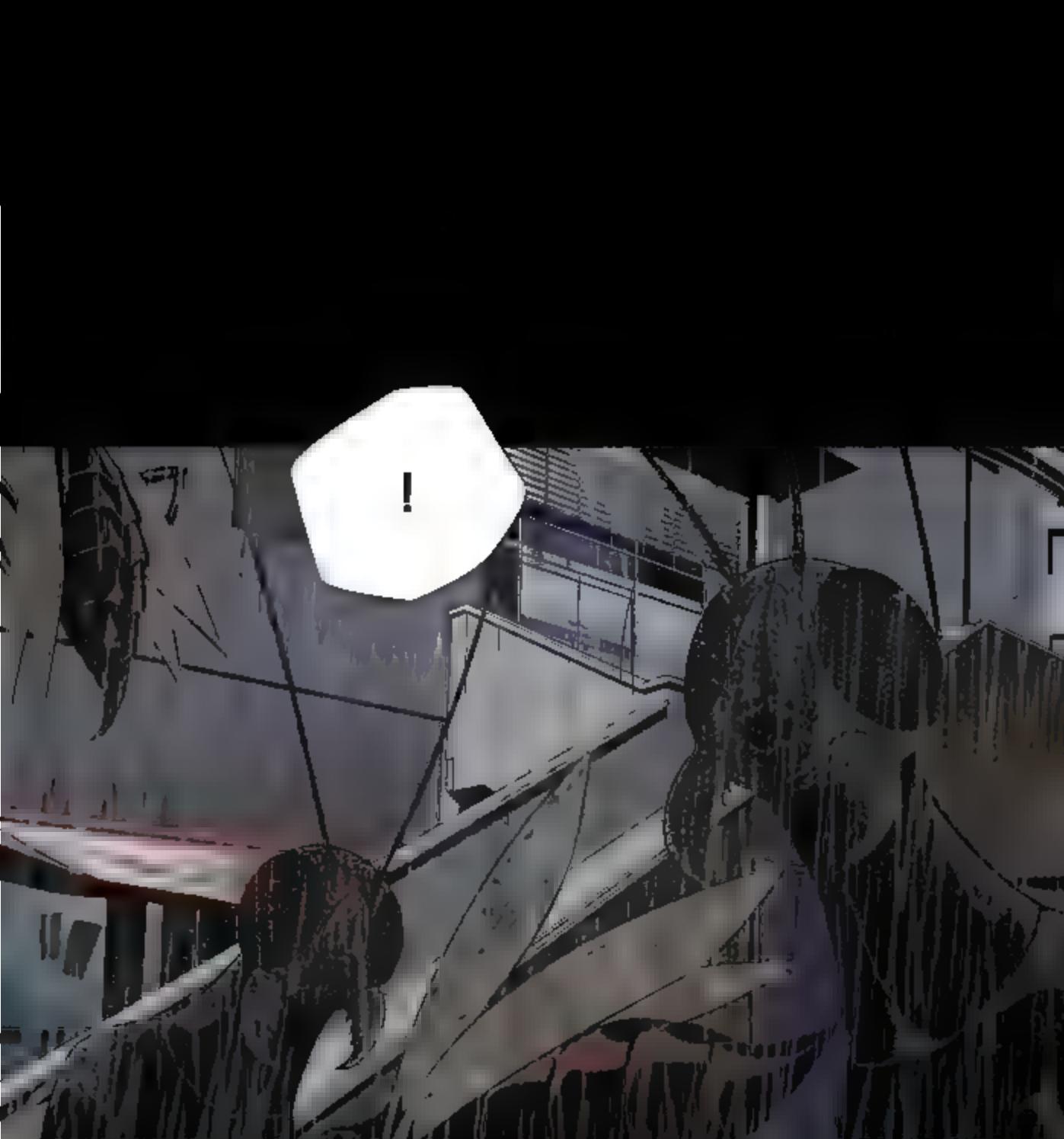




W-WHAT  
THE!!  
SHOOT!!

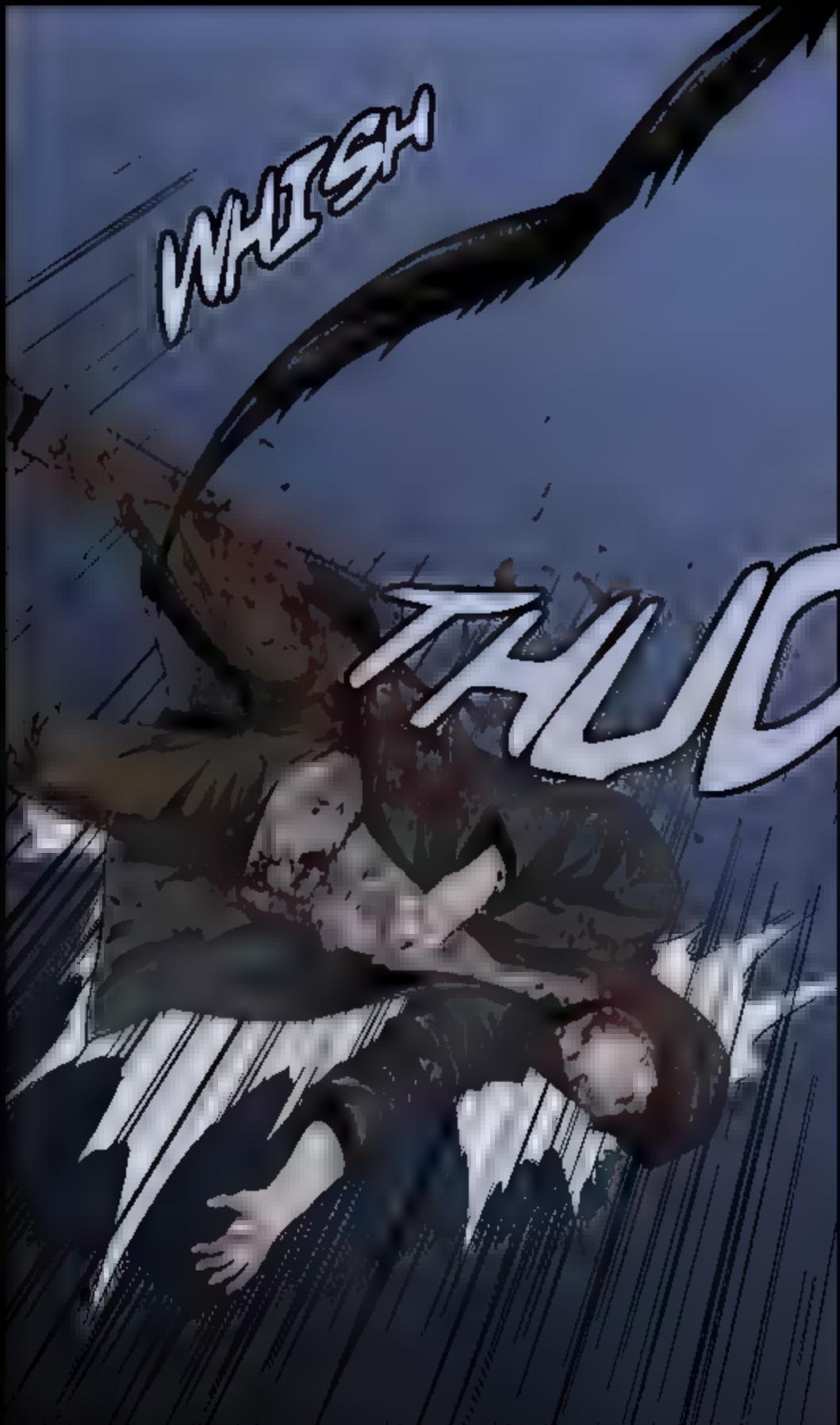
SSS  
SSS  
SSS

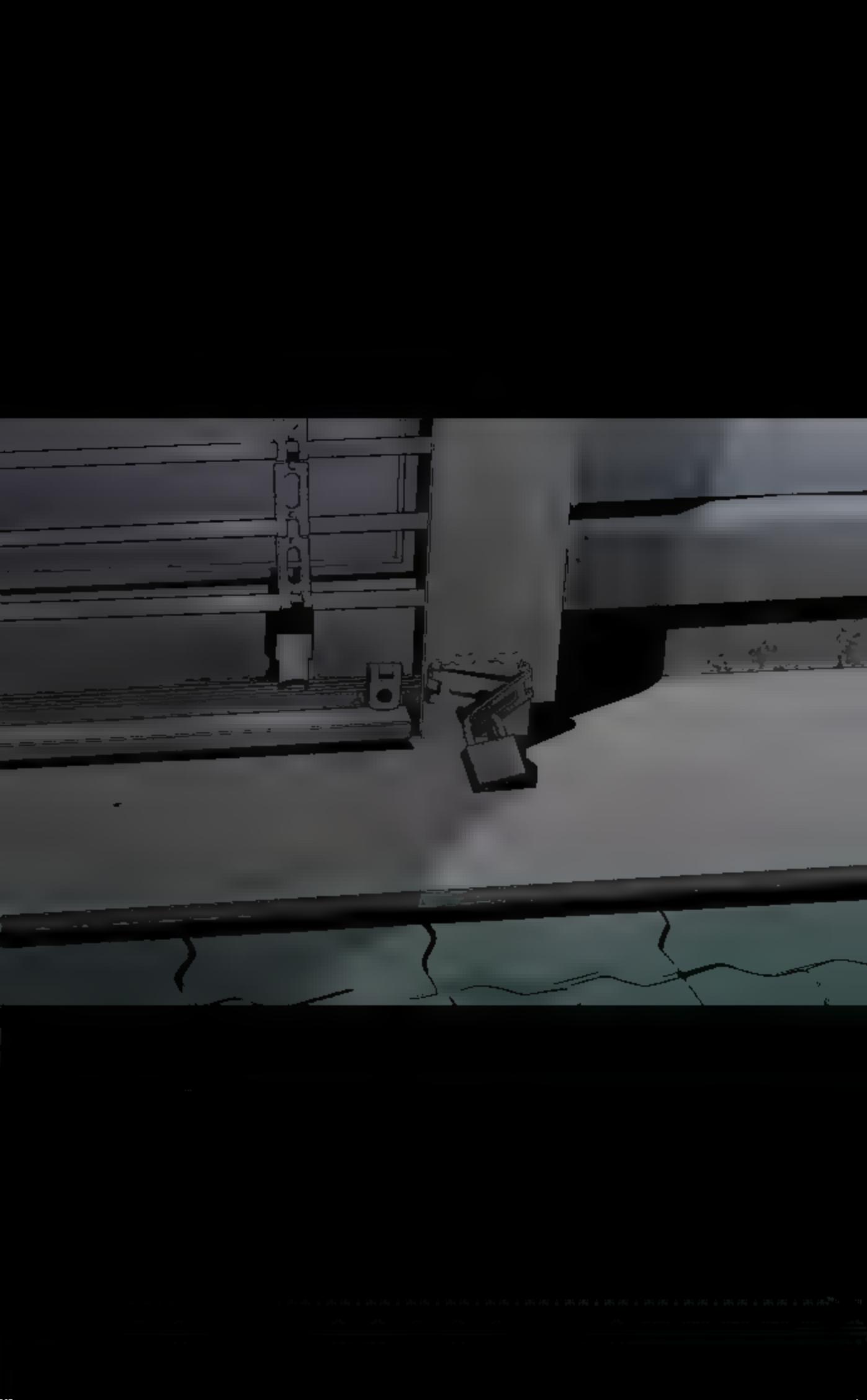




WHISK

ZOO







ALRIGHT.  
BUT WHAT'S THE  
RUSH?  
YOU GOT ANY  
BEEF WITH THAT  
KID?

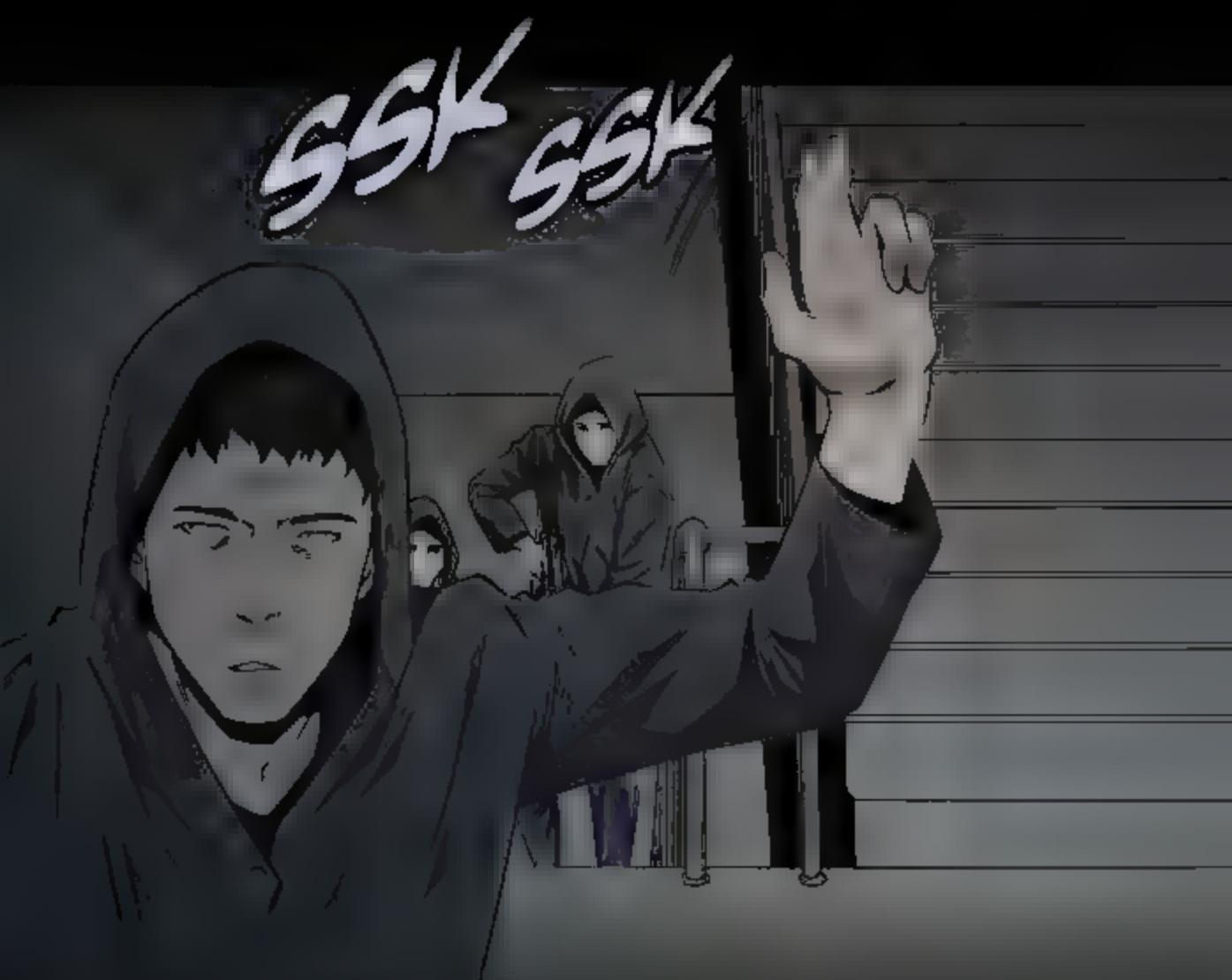


10

WAIT, SOMEONE  
FLASH A LIGHT AT HIM.  
LOOKS LIKE SOMEONE  
BEAT THE CRAP OUTTA  
YOU. DID HE KICK  
YOUR A\$\$?



S-SHUT  
YOUR  
MOUTH!



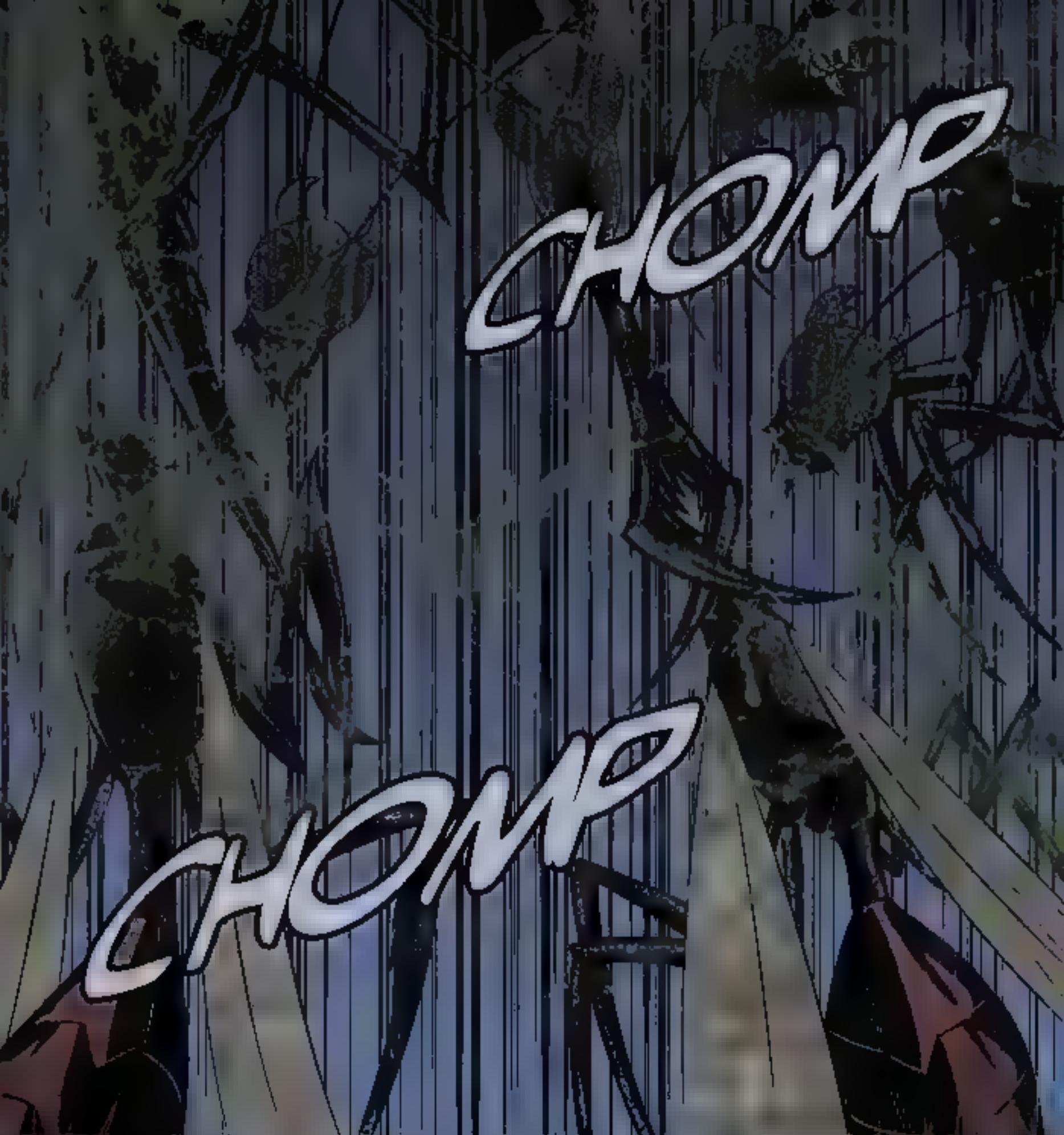


**STORY/ART  
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JINKYU CHOI, EUNKWON LEE

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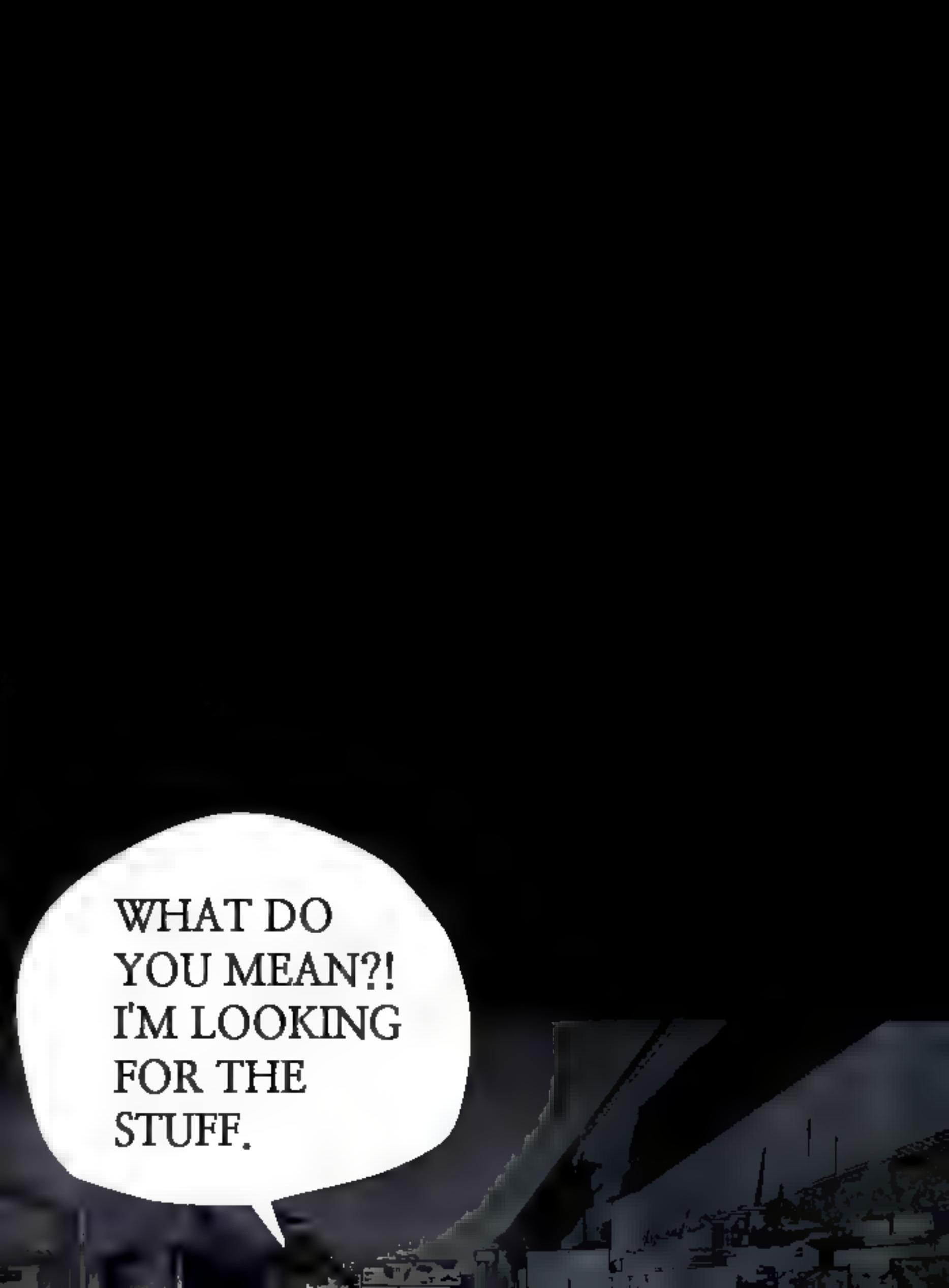
I'LL SEARCH  
THIS FLOOR.

OR SHOULD  
I GO TO  
ANOTHER  
FLOOR?



TAP

TAP



A large, white, semi-transparent speech bubble is positioned in the lower-left foreground, containing the text. The background features a dark, grainy image of a city at night, with several tall buildings and streetlights visible.

WHAT DO  
YOU MEAN?!  
I'M LOOKING  
FOR THE  
STUFF.



“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

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“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”

“I’m not going to let you do that to me again.”



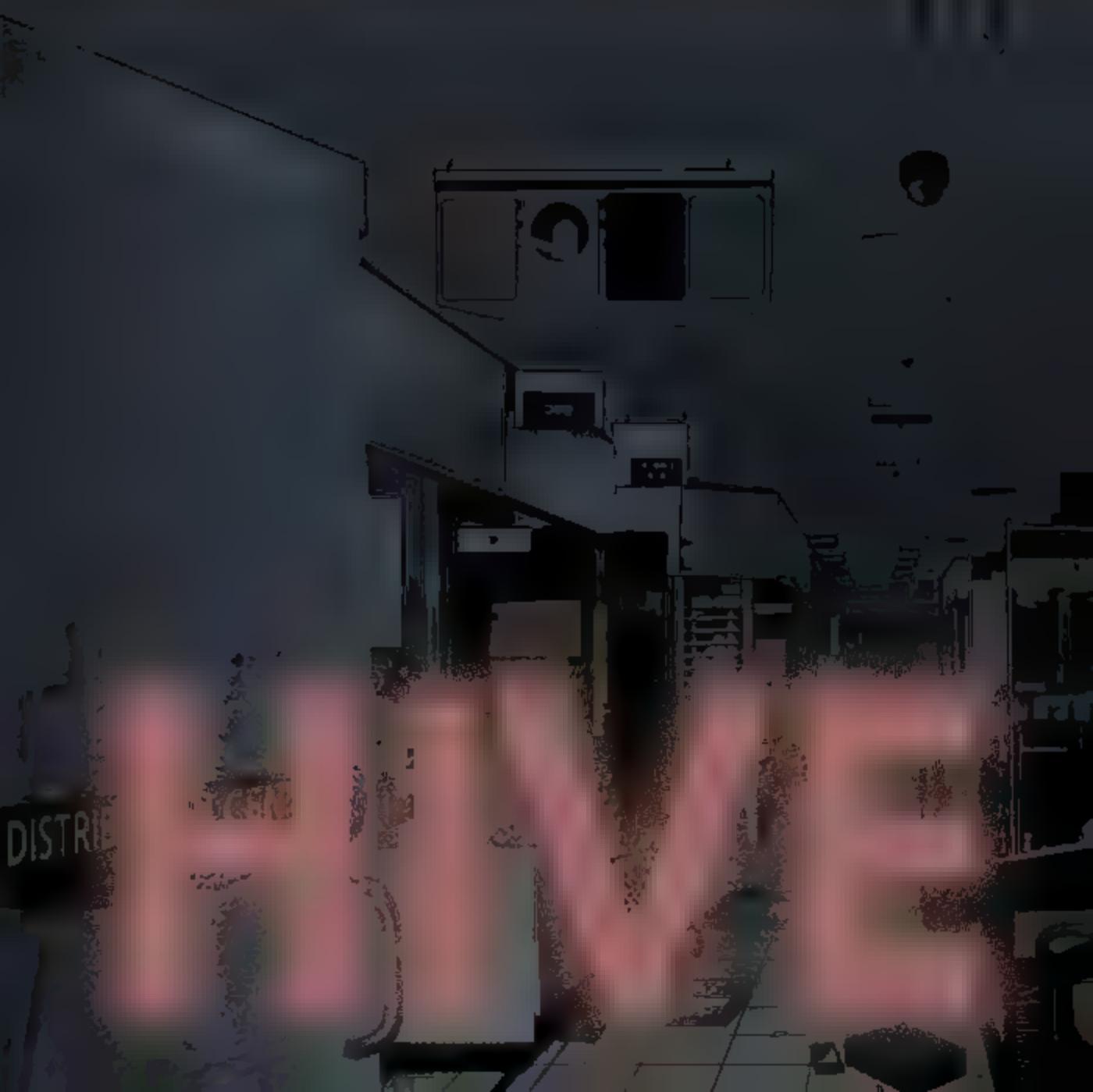
WHY'RE  
YOU ALONE?  
WHERE'S THE GROUP  
LEADER AND  
THE OTHERS?

WE HAD TO  
SPLIT UP.  
WHAT'RE YOU  
HERE FOR?

**BUT**



DISTRI





0 100 200 300 400 500 600 700 800 900

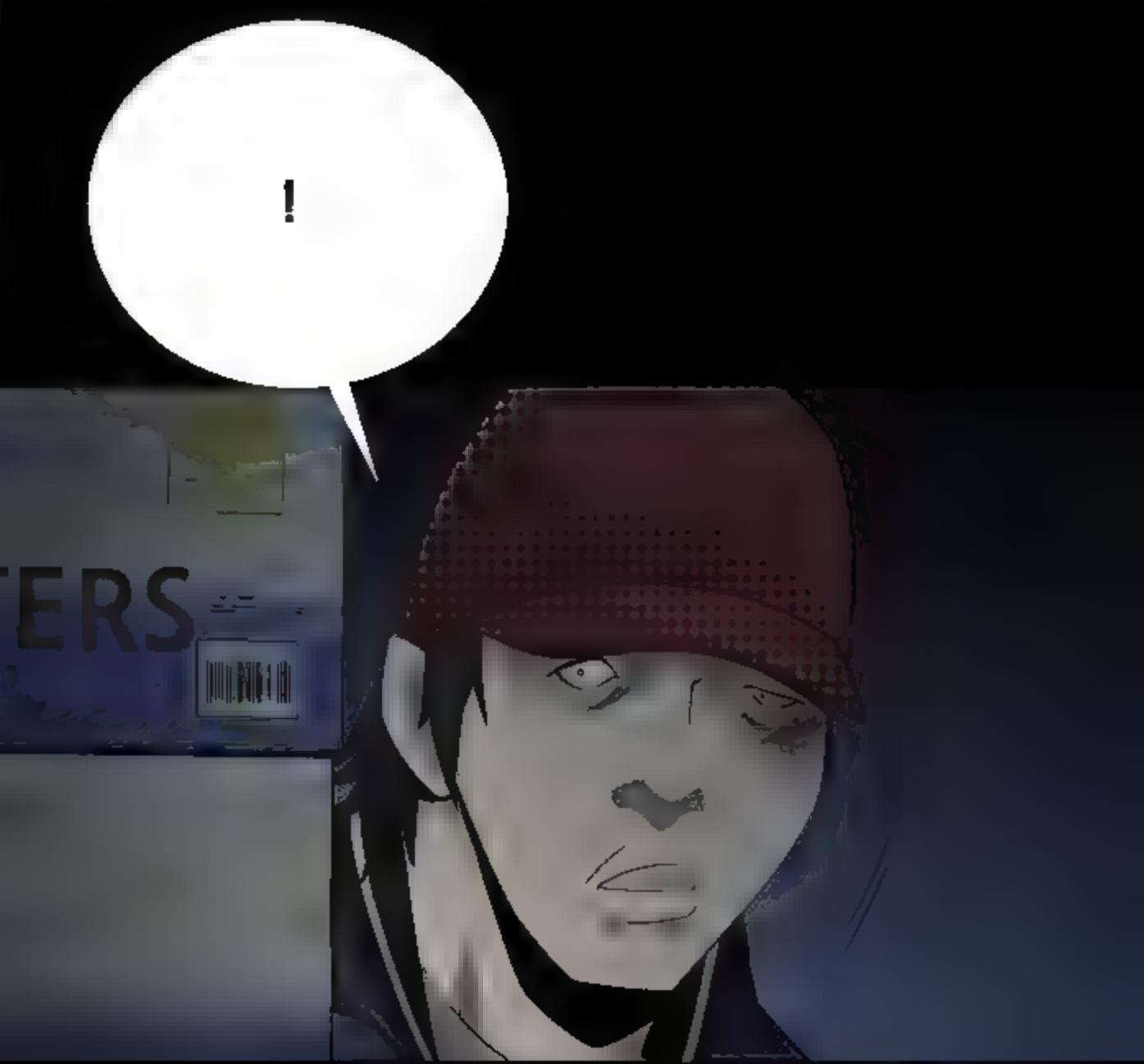


WHAT'S  
THE POINT OF  
SPLITTING UP TO  
LOOK IF WE'RE  
BOTH ON THE  
SAME FLOOR?

© 2002, 2003, 2004

SONY MUSIC





IT'S  
RUNNING  
AWAY!!

TATA

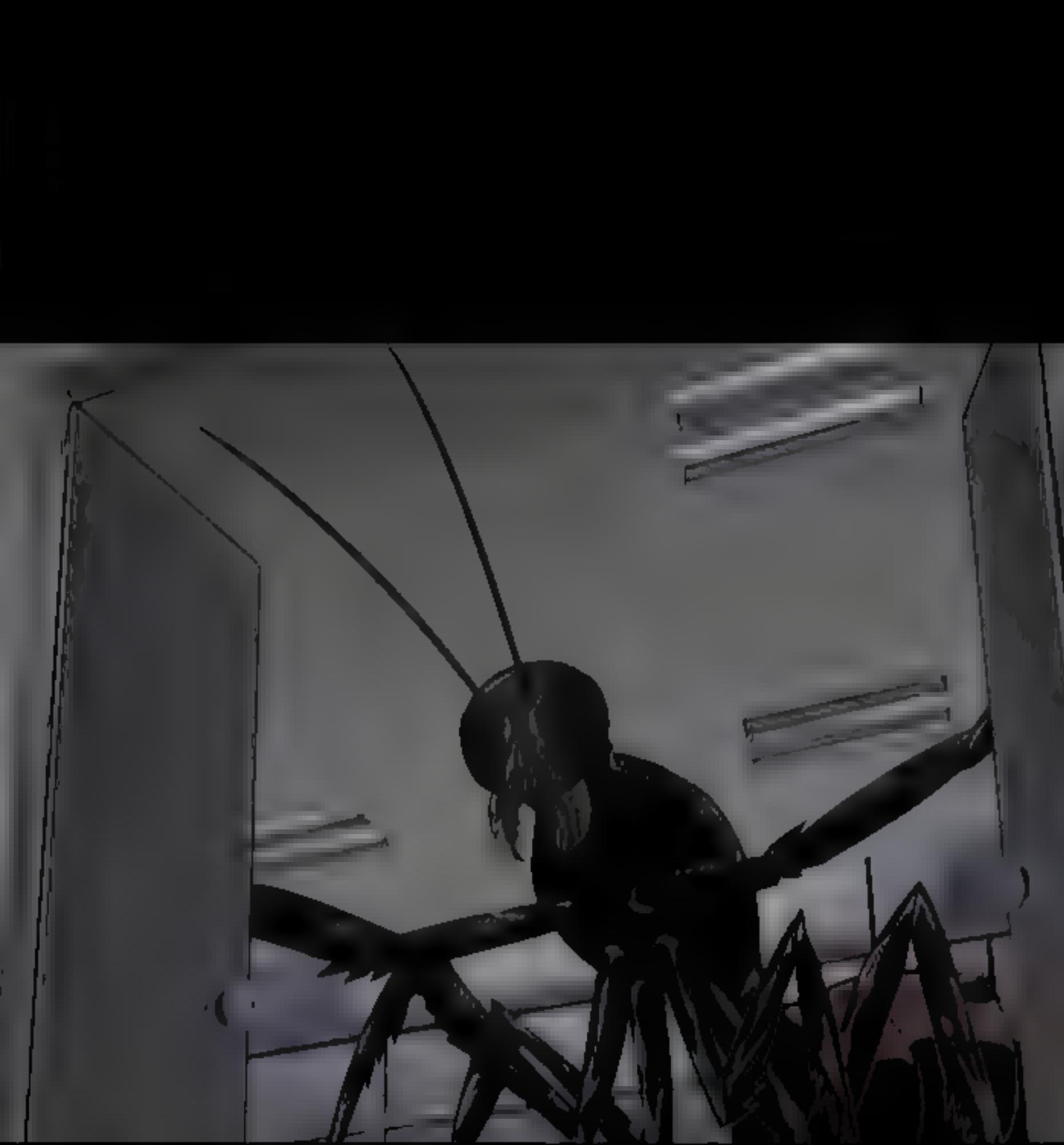
TATATA

AA

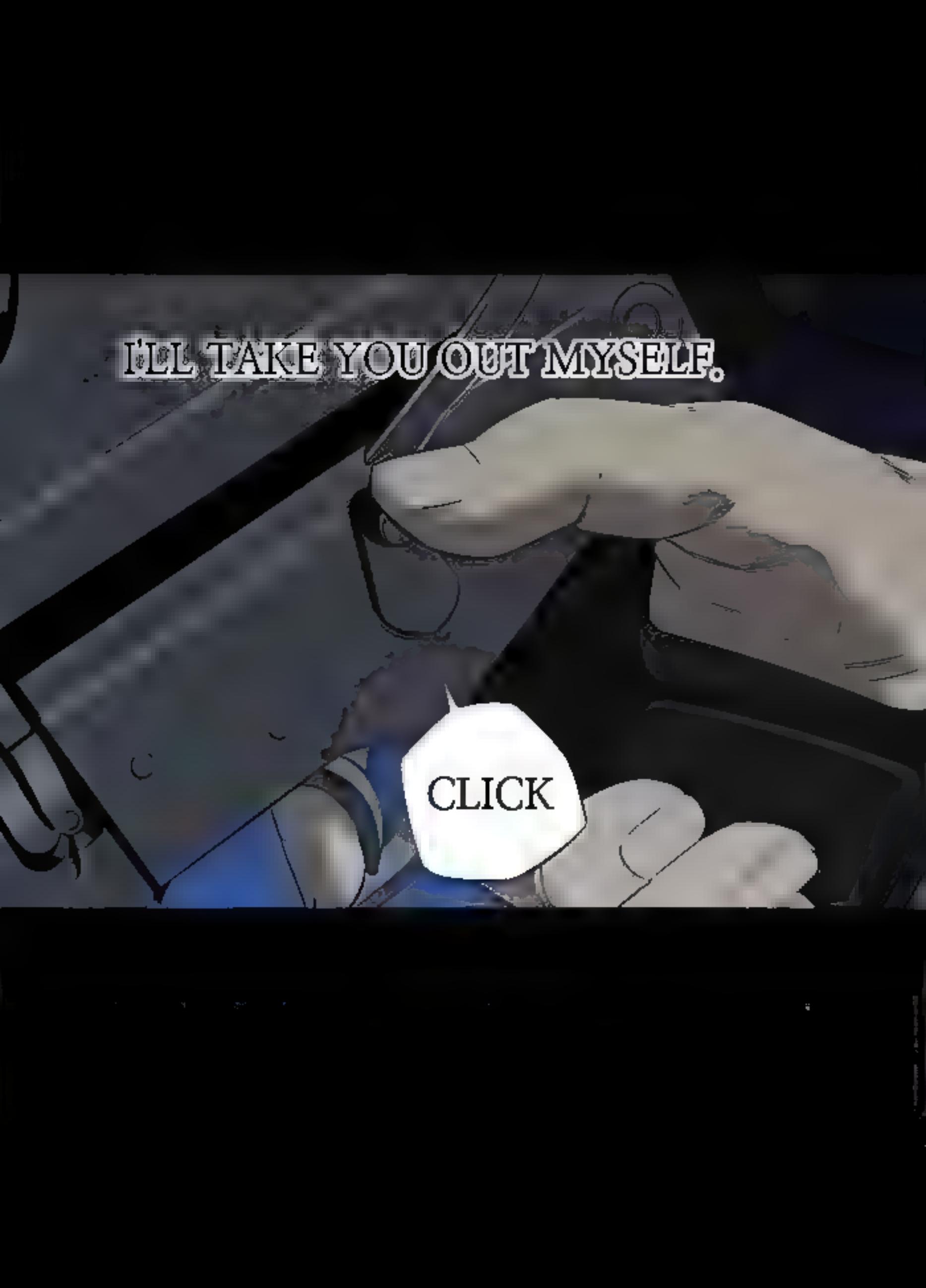
GET IT!  
SHOOT  
IT!!

...I SEE.  
SO THE DEPUTY'S  
WITH THE  
WOMAN.

YEAH.



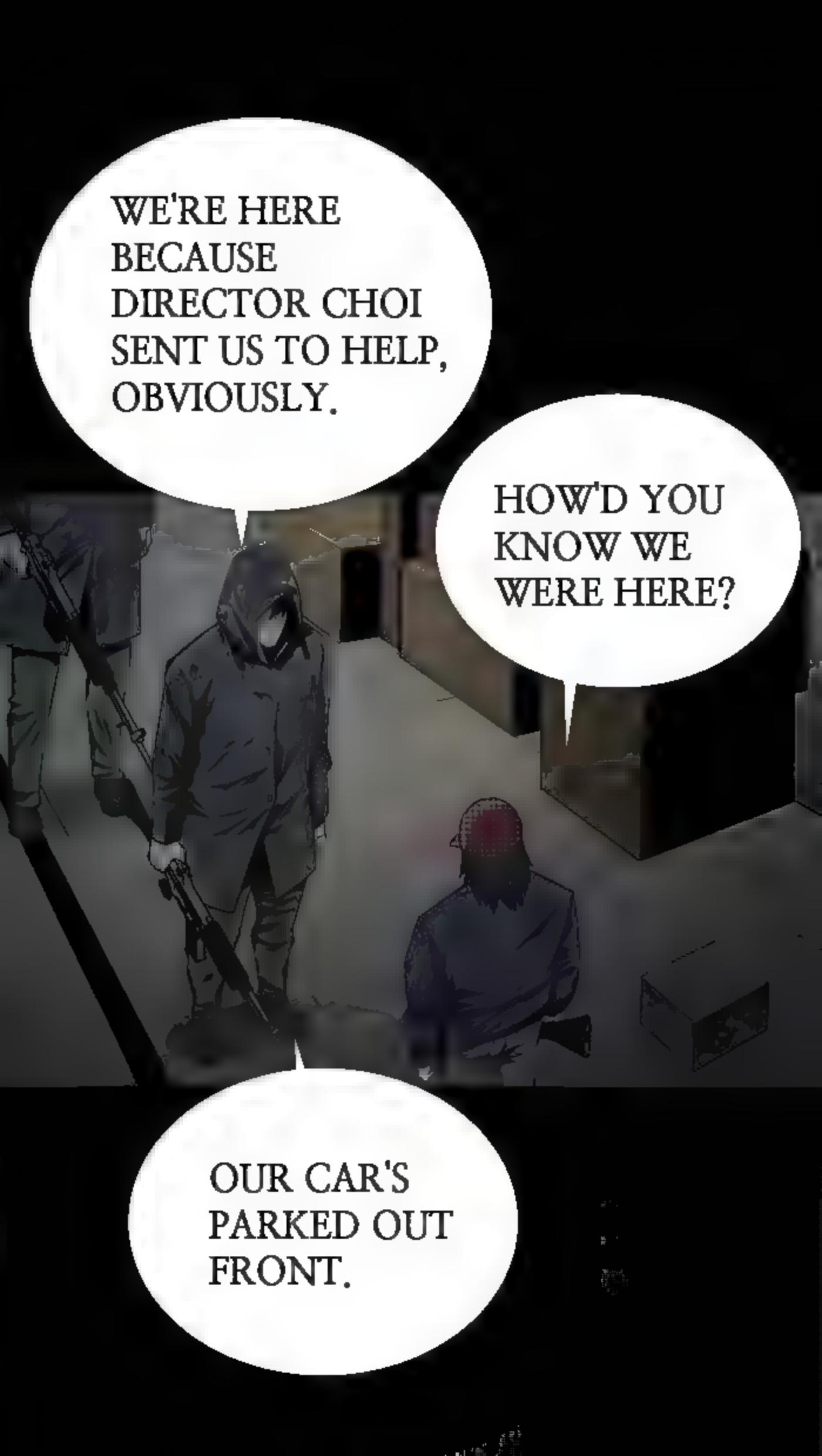




I'LL TAKE YOU OUT MYSELF.

CLICK





WE'RE HERE  
BECAUSE  
DIRECTOR CHOI  
SENT US TO HELP,  
OBVIOUSLY.

HOW'D YOU  
KNOW WE  
WERE HERE?

OUR CAR'S  
PARKED OUT  
FRONT.





WHY'D YOU  
NEED TO  
SPLIT UP  
THOUGH?



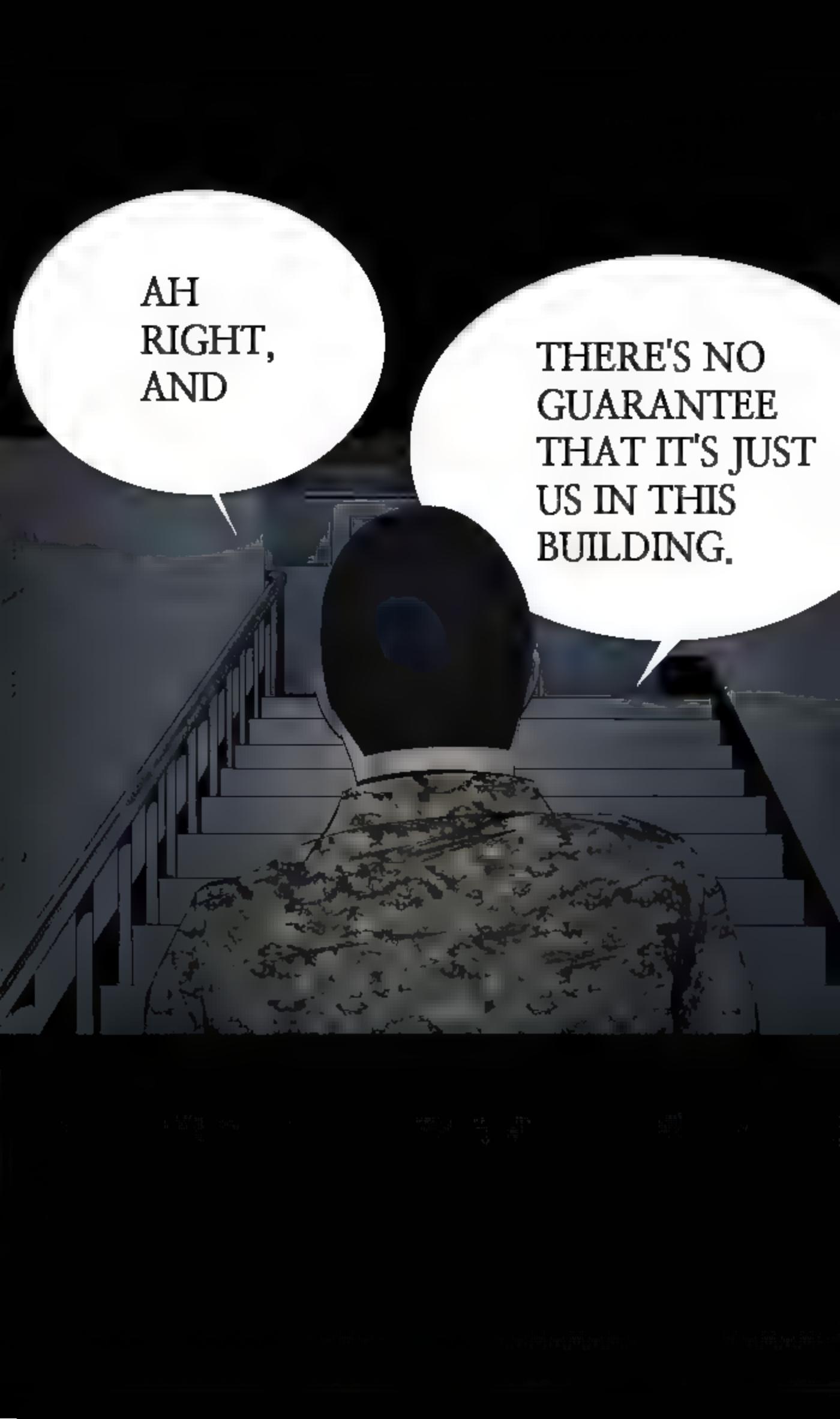
HEY!

!



Y  
O  
U  
R  
N  
O  
W





AH  
RIGHT,  
AND

THERE'S NO  
GUARANTEE  
THAT IT'S JUST  
US IN THIS  
BUILDING.

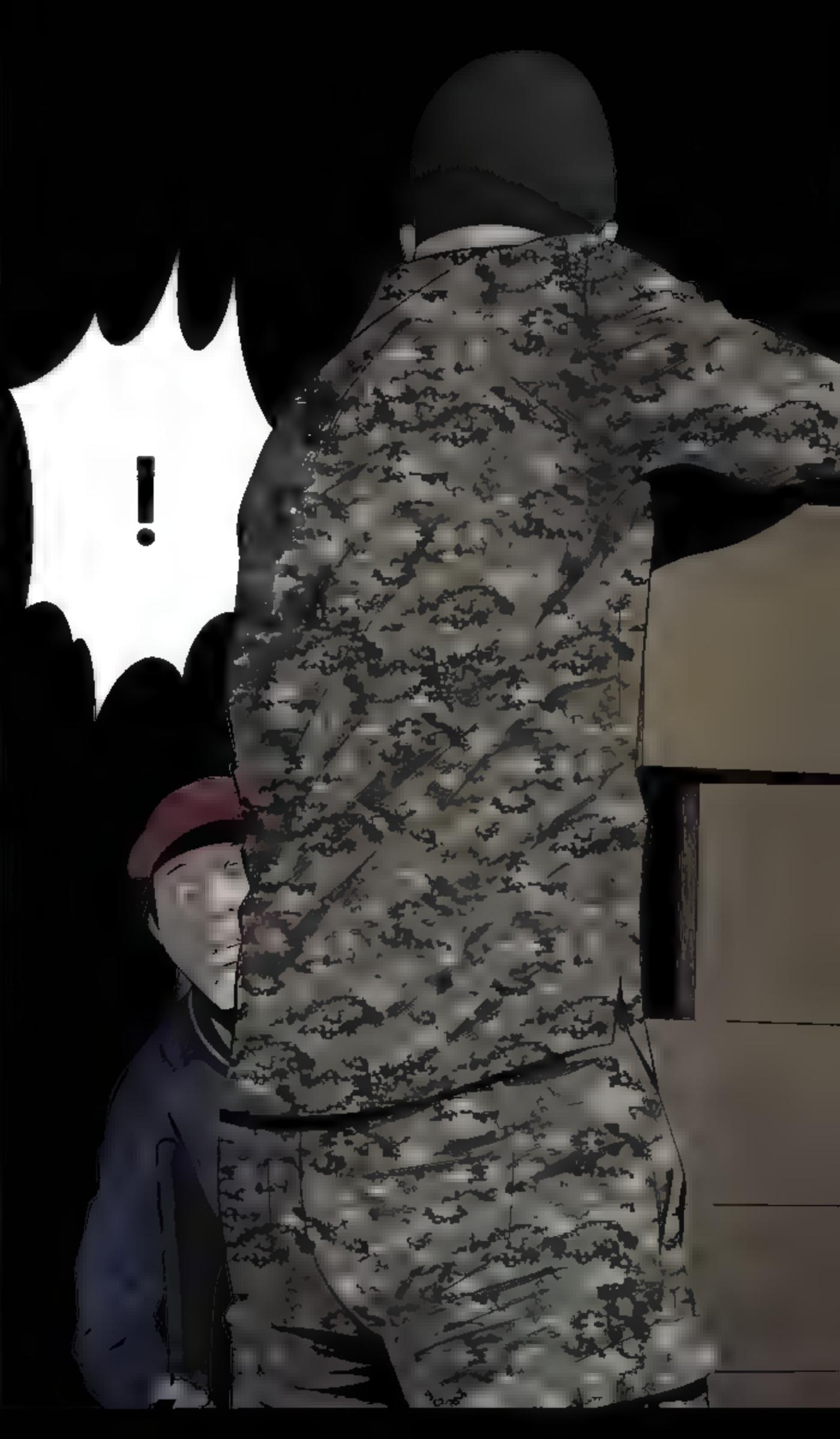


GULP



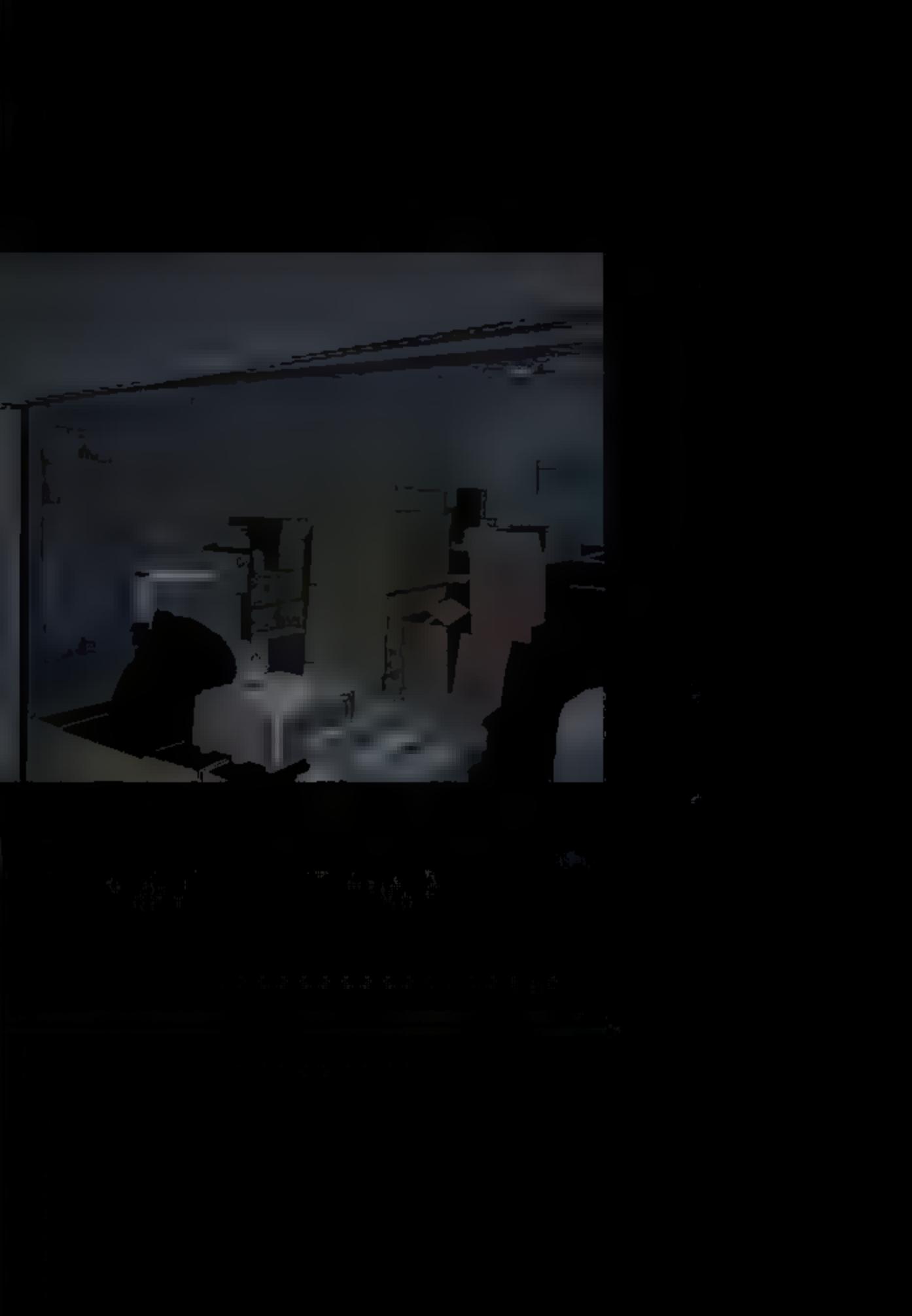
!







DON'T  
WORRY.  
I'LL MAKE  
HIM SUFFER.





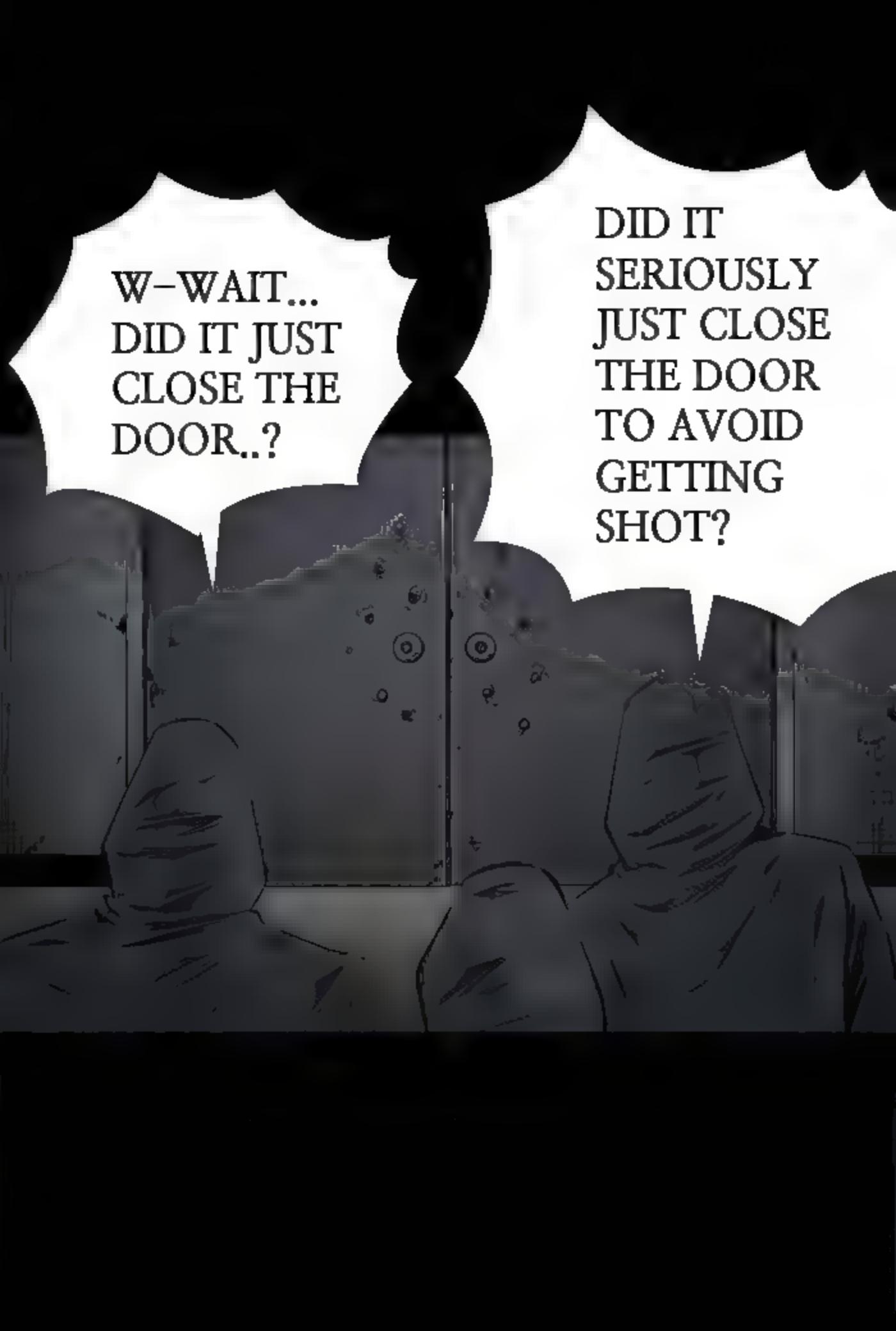
**SOON I'LL FINISH OFF  
THAT STUPID B!TC#  
THAT'S WITH US TOO**





1 2 3 4 5 6 7 8 9 10 11 12 13 14





W-WAIT...  
DID IT JUST  
CLOSE THE  
DOOR..?

DID IT  
SERIOUSLY  
JUST CLOSE  
THE DOOR  
TO AVOID  
GETTING  
SHOT?



THAT CORPORAL  
KID IS ON THE  
THIRD FLOOR.  
LET'S GO KILL  
HIM.

I FEEL LIKE I'LL LOSE IF WE FIGHT...





~~FLINCH~~

~~HISS~~

~~HISSSSS~~



I'LL KILL  
HIM RIGHT  
NOW..

I'LL GO  
RIGHT UP  
THERE  
AND..



W-  
WHAT'RE  
YOU  
DOING!?

I WAS  
GONNA  
ASK YOU  
THE SAME  
THING.

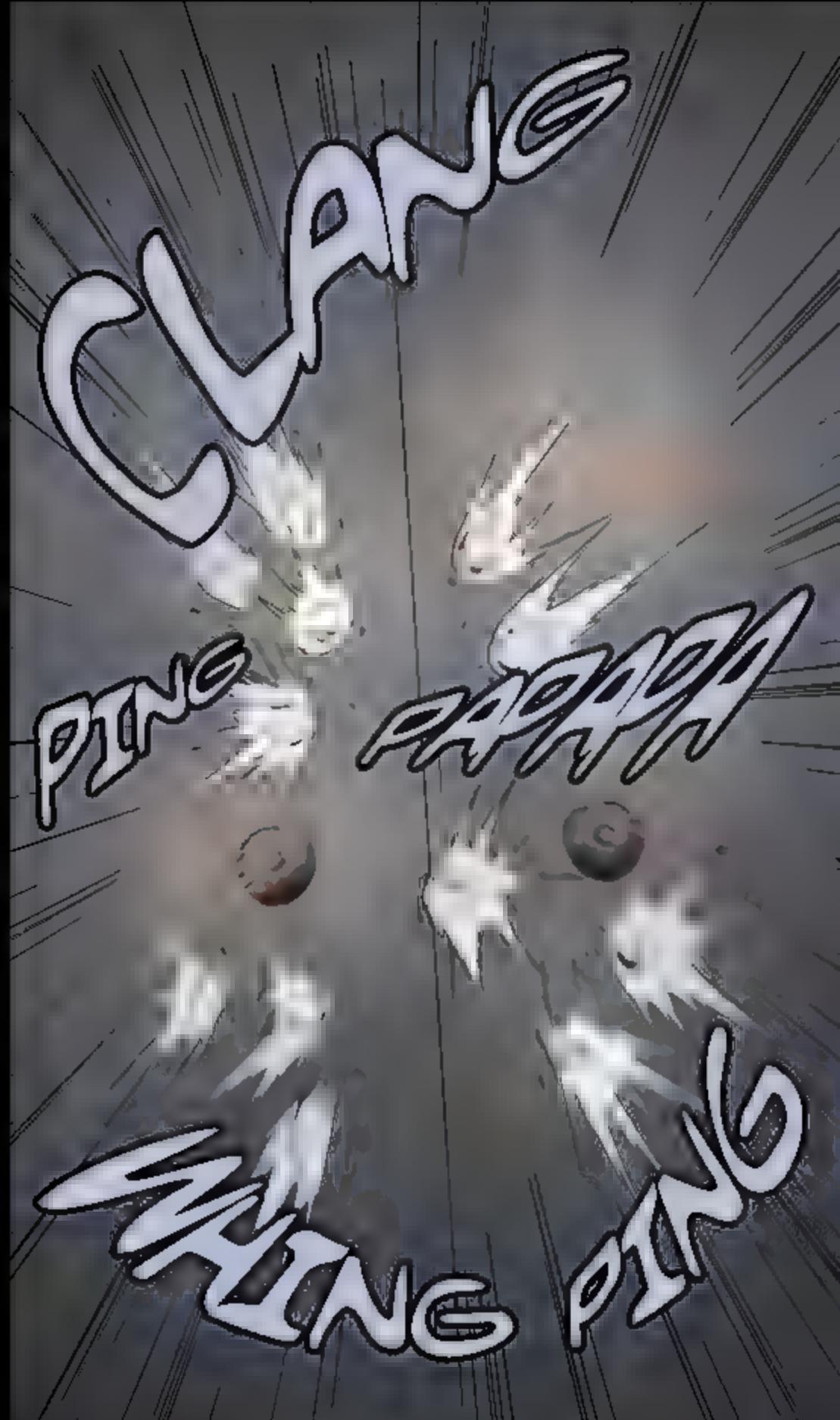
*Speake*



1980

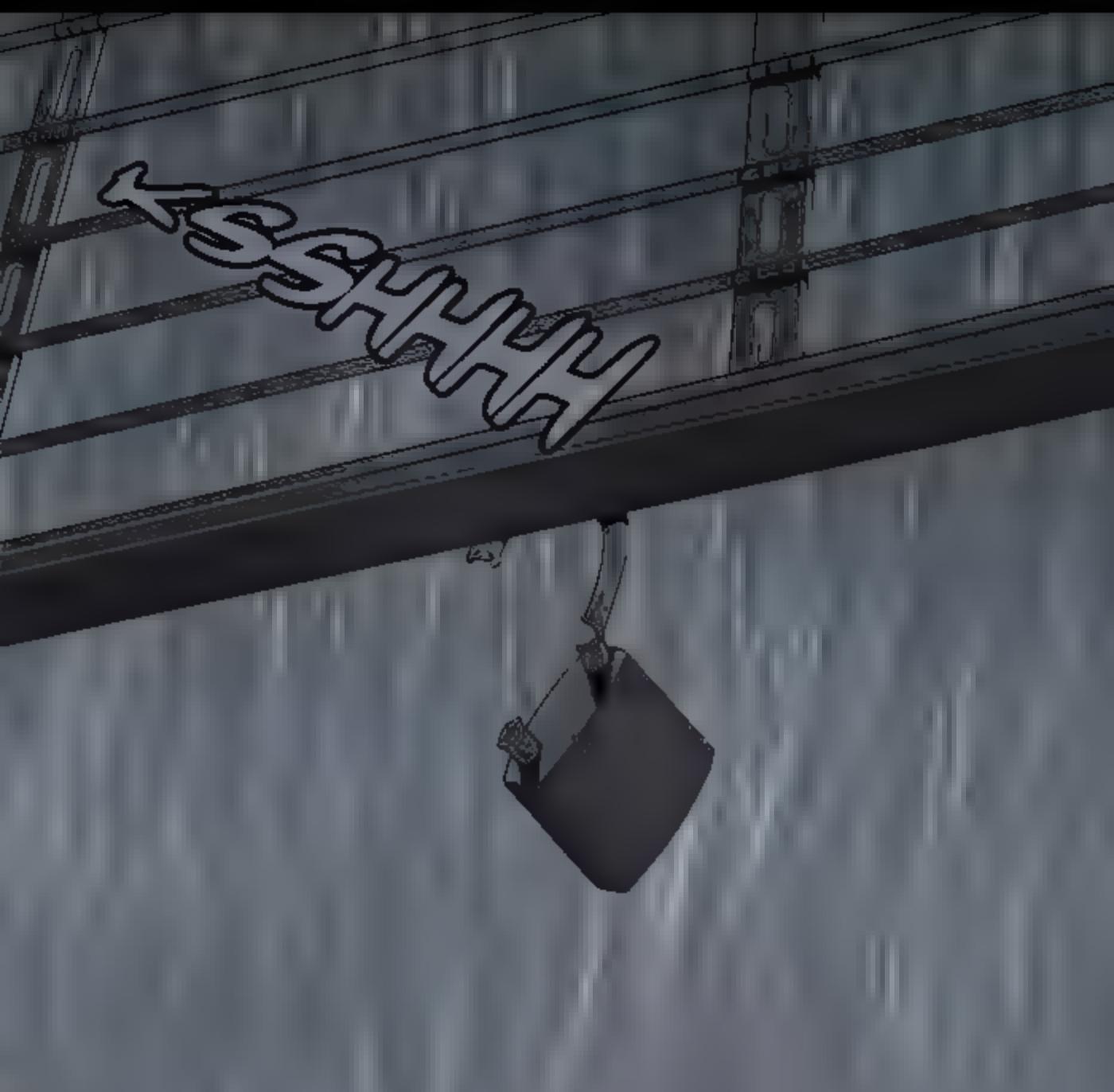
25

1980

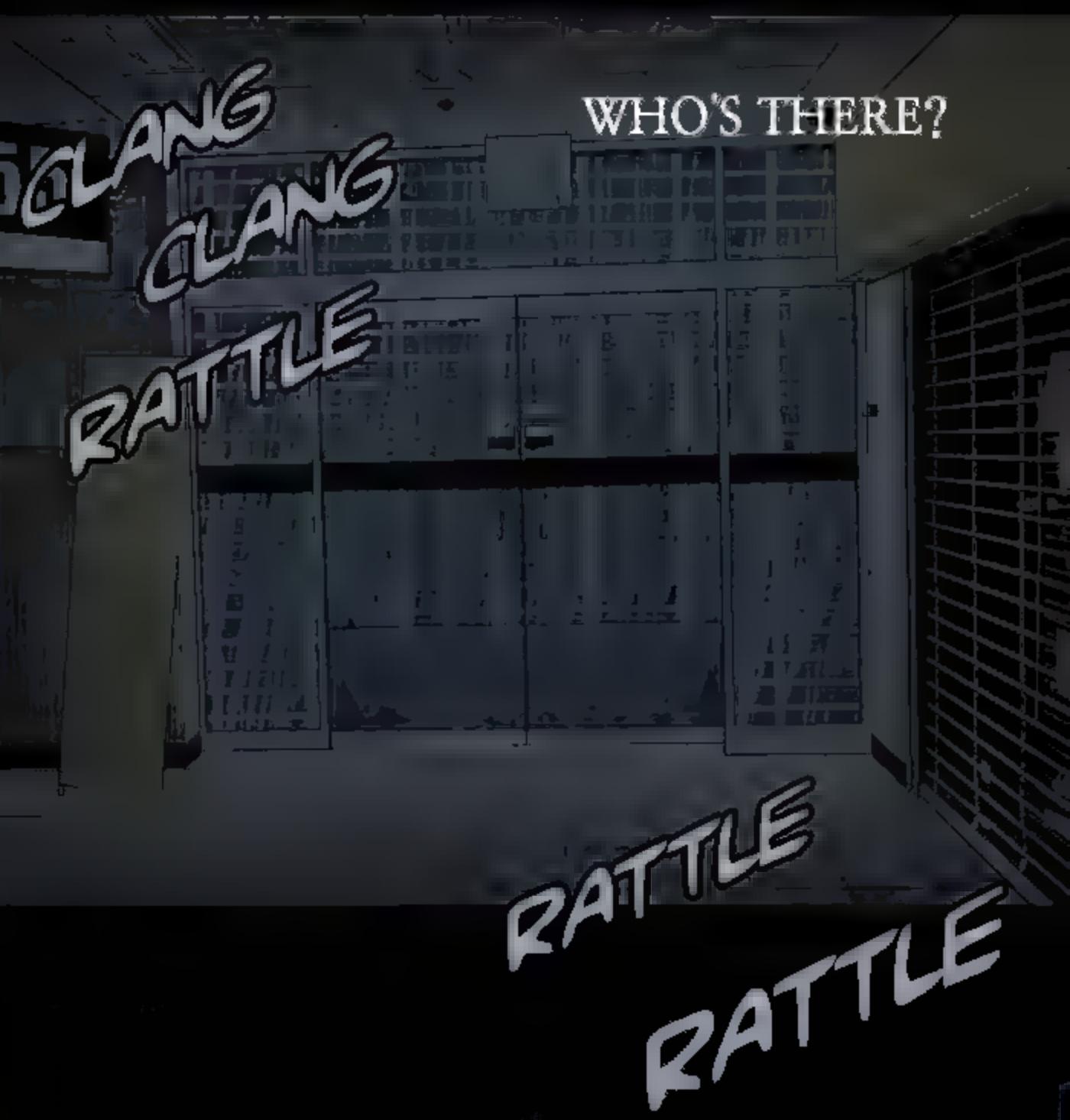


TATATA

pow



IS THAT THE SOUND OF  
THE SHUTTER OPENING?





1

2

3

4

RATTLE  
RATTLE

CLANG

CLANG





HESITATE

TV RECEPTION CARD

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